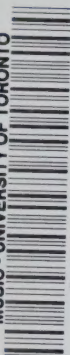


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М. МУСОРГСКИЙ
M. MUSSORGSKY

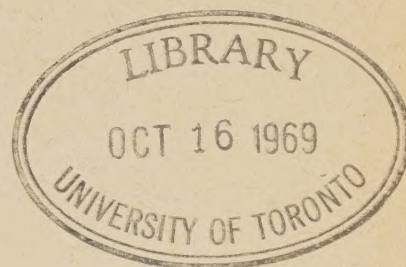
НОЧЬ НА ЛЫСОЙ ГОРЕ NIGHT ON THE BARE MOUNTAIN

51

Первая авторская редакция.
Composer's original version

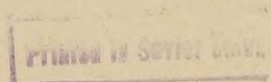
ПАРТИТУРА
SCORE

Подготовил Г. КИРКОР.
Prepared for publication by G. KIRKOR



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ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1968 Moscow



Замысел «Ивановой ночи на Лысой горе» относится к 1860 году. О нем М. П. Мусоргский сообщает в письме М. А. Балакиреву 26 сентября 1860 года: «Еще я получил работу весьма интересную, которую надо приготовить к будущему лету. — Работа эта есть: полное действие на Лысой горе (из драмы Менгдена Ведьма) шабаш ведьм, отдельные эпизоды колдунов, марш торжественный всей этой дрянни, финал — слава шабашу, который у Менгдена олицетворен в повелителе всего праздника на Лысой горе. Либретто очень хорошее. — Кой-какие материалы уже есть, может выйти вещь очень хорошая»¹.

Однако лишь в 1866 году композитор вплотную приступил к осуществлению своего замысла. 20 апреля 1866 года он писал М. А. Балакиреву: «Ведьм начал набрасывать, — в чертах заколодило — поезд Сатаны меня не удовлетворяет еще»².

А. Орлова, в книге «Труды и дни М. П. Мусоргского», замечает: «Неизвестно, что подразумевает в данном случае Мусоргский под словом «набрасывать», возможно, что это не запись; и даже скорее всего не запись, а «прикидывание» за инструментом. Записывать произведение Мусоргский стал только летом 1867 г., причем вопреки своему обычаю писал не клавиш, а «прямо набело в партитуре»³.

Летом 1867 года М. П. Мусоргский сообщает Н. А. Римскому-Корсакову об окончании работы и дает подробный разбор музыкальной формы своего произведения: «23 июня в канун Иванова дня написана с божьей помощью «Иванова Ночь на Лысой горе» — музыкальная картина с следующим содержанием: 1. Сбор ведьм, их толки и сплетни. 2. Поезд Сатаны. 3. Поганая слава Сатане и 4. Шабаш. — Партитура писана прямо набело без черновых, — начало сделано в 10-х числах июня, а 23-го радость и ликование. — Сочинение посвящено Милию [М. А. Балакиреву] по собственному его требованию и, нечего говорить, с моей личной радостью... В моей картине Ваши любимые места вышли в оркестре очень удачно. Кроме того в общем ходе сочинения сделано много нового в

поганой славе например есть кусочек, за который меня Цезарь [Кюи] [пожелает] отправить в Консерваторию. Вот он:

Все духов. дер. *ff*

Тромб. *ff*

Струнн. *sf* *sf*

Н-молл — это ведьмы величают Сатану — как видите наголо — варварски и паскудно. — В шабаше довольно оригинальна переключка на трели струнных и флейточки в

гармоническим спором:

Рога с клап.
Рога и трубы

Дер. дух.
вверх октавой

Весь оркестр

и прямо к трели В, кусочек этот повторяется. Забавно g-moll дающий на В-dur чередуется с Ges-dur дающим на b-moll и все это прерывается ударами полных аккордов fis-moll; — за это меня бы выгнали из Консерватории, в которую меня упрямит Цезарь [Кюи] за ведьмовскую славу. — План и форма сочинения довольно самобытны. Вступление в 2 серии (сбор ведьм); затем тема d-moll с малым развитием (сплетни) связана с поездом Сатаны в В-dur (я ловко избежал маршеобразной гунгарии) [«Hungaria» — симфоническая поэма Ф. Листа, с характерными маршеобразными эпизодами. Его произведения высоко ценили рус-

¹ «М. П. Мусоргский. Письма и документы». М., Музгиз, 1932, стр. 58.

² Там же, стр. 104.

³ А. Орлова. Труды и дни М. П. Мусоргского. Летопись жизни и творчества. М., Музгиз, 1963, стр. 24.

ские композиторы, группировавшиеся в те годы вокруг М. А. Балакирева], тема поезда без развития с ответом в *es-moll* (забулдыжный характер в *es-moll* презабавен) заканчивается химической гаммой [так М. П. Мусоргский называл иногда хроматическую гамму] полным ходом *in motto contrario* [в противоположном движении] на *D-dur*. — За сим *h-moll* (Слава) по-русски с разработкой, вариациями и полущерковным *quasi trio* [подобием трио]; переход к Шабашу и наконец Шабаш (первая тема *d-moll*) тоже по-русски вариациями. — В конце Шабаша врывается химическая гамма и фигуры вступления из 2 серий, что производит порядочное впечатление. — Шабаш Вам почти незнаком — он вышел очень сжато и по-моему — горячо. — Форма разбросанных вариаций и перекличек думаю самая подходящая к подобной кутерьме. — Общий характер вещи жаркий, длиннот нет, связи плотны без немецких подходов, что значительно освежает. — Впрочем, сами, даст бог услышите.

На мой взгляд «Иванова Ночь» из новых и на музыканта мыслящего должна производить удовлетворительное впечатление. — Мне досадно, что нас разделяет даль расстояния, ибо хотелось бы посмотреться вместе в новорожденную партитуру. — Положим, что я не стану ее переделывать, с какими недостатками родилась, с такими и жить будет, если будет жить, но все-таки, вместе, сообщая многое бы с пользою могло уясниться»¹.

Через несколько дней, 12 июля 1867 года, композитор в письме к В. В. Никольскому дает подробную литературную программу своего произведения: «Ведьмы — вульгарное название, так сказать кличка моего произведения — есть в сущности «Иванова Ночь на Лысой горе», — как видите — вещь крещеная. — Насколько меня память не надувает, ведьмы собирались на эту гору... сплетничали, шашничали и поджидали *на́большего* — *Satan* [Сатану]. По его приезде, они, т. е. ведьмы образовали круг около трона, на котором восседал, в виде козлица, *на́больший* и воспевали ему славу. — Когда Сатана достаточно в ярость приходил от ведовской славы, то открывал своим приказом шабаш... — Так я и сделал. В заголовке сочинения я поместил его содержание: 1, сбор ведьм, их толки и сплетни, 2, поезд Сатаны, 3, Поганая слава Сатане и 4, Шабаш. — Желал бы, если сочинение мое будет исполняться, чтобы в афише помечено было и содержание, для уразумения общества. Форма и характер моего сочинения *российски* и *самобытны*. — Тон его горячий и беспорядочный. — В сущности шабаш начинается с появления бесенят [потому] *ч[то]* поганая слава входила по сказаниям в состав шабаша, но я назвал (в содержании) эпизоды отдельно для большей легкости запечатления музыкальной формы — так как она нова... Мои музыкальные убеждения Вы

несколько знаете и не усумнитесь, что для меня важная статья, — верное воспроизведение народной фантазии в чем бы она ни проявилась — разумеется доступном только музыкальному творчеству...

— Иванову Ночь я написал очень скоро, прямо *на́бело* в партитуре, писал я ее около 12-ти дней... — за Ивановой ночью, ночь не спал и окончил работу как раз в канун Иванова дня, — так и кипело что-то во мне, просто не знал, что со мной творится, т. е. знал, да этого не нужно знать, а то зазнаешься. — В Шабаше, я сделал оркестр разбросанным различными партиями, что будет легко воспринять слушателю, так как колориты духовых и струнных составляют довольно ощутительные контрасты. — Думаю, что характер Шабаша именно таков, т. е. разбросанный в постоянной перекличке, до окончательного переплетения всей ведовской сволочи; так, по крайней мере, Шабаш носился в моем воображении. — Я что-то многу болтаю о своей Ночи, но это полагаю, происходит по той причине, что я вижу в моей греховной шалости самобытное русское произведение, ненавеванное германским глубокомыслием и рутиной, а как Савишна [подразумевается романс Мусоргского «Светик Савишна»] вылившееся на родных полях и вскормленное русским хлебом»¹.

По-видимому партитура «Ивановой ночи», с которой автор познакомил М. А. Балакирева, подверглась его критике, вызвавшей у Мусоргского подавленное состояние духа. В письме к М. А. Балакиреву, датированному 24 сентября 1867 года, он ясно это высказывал: «Хандра на меня напала не от деревенской осени и финансовых дел, а от других причин. — Это была авторская хандра, хотя и стыдно сознаться но это верно, что то было авторское окисление от Вашего условного отзыва о моих ведьмах. — Я считал, считаю и не перестану считать эту вещь порядочной и такой именно, в которой я, после самостоятельных мелочей, впервые выступил самостоятельно в крупной вещи. — Хандра эта прошла, как проходит многое, я свыкся с моим авторским положением и в настоящее время принимаюсь за новую работу, ибо сосновый воздух меня очень хорошо подзадоривает на труд. — Согласитесь Вы, друг мой, или нет, дать моих ведьм, т. е. услышу я их или нет, я не изменю ничего в общем плане и обработке, тесно связанных с содержанием картины и выполненных искренно, без притворства и подражания. — Каждый автор помнит настроение при котором сложилось его произведение и выполнилось и это чувство или воспоминание былого настроения много поддерживает его личный критерий. — Я выполнил свою задачу как мог, — по силам. — Только изменю многое в ударных инструментах, которыми злоупотребил»².

Сохранившийся полный чистовой, совершенно законченный автограф «Ивановой ночи», не имеет

¹ Письмо от 5 июля 1867 года «М. П. Мусоргский. Письма и документы», стр. 120—122.

¹ «М. П. Мусоргский. Письма и документы», стр. 124—126.

² Там же, стр. 133.

в тексте никаких следов изменений и авторских правок в партиях ударных инструментов. В нем имеются лишь незначительные купюры и несколько густо-зачеркнутых тактов в партии струнного квинтета. Видимо различные изменения были внесены Мусоргским в текст этого произведения в дальнейшем, когда он использовал его для оперы-балета «Млада», сочинявшейся совместно А. П. Бородиным, Ц. А. Кюи, М. П. Мусоргским и Н. А. Римским-Корсаковым. Для этого произведения М. Мусоргский (в 1872 году) писал сцену Чернобога и служения «Черному козлу» для хора с оркестром.

В последний раз к материалам «Ивановой ночи» композитор обратился в 1880 году, используя ее для 2-й картины I действия («Сонное видение паробка») сочинявшейся и незаконченной им оперы «Сорочинская ярмарка». В своем первоначальном авторском варианте «Иванова ночь на Лысой горе» никогда не исполнялась и не была опубликована.

После смерти Мусоргского Н. А. Римский-Корсаков, как известно, закончил, переинструментовал и отредактировал целый ряд произведений своего преждевременно скончавшегося друга, в том числе и «Иванову ночь на Лысой горе», партитура которой под заглавием «Ночь на Лысой горе» была впервые опубликована в 1886 году издательством В. Бесселя.

В «Летописи моей музыкальной жизни» Н. А. Римский-Корсаков писал об этом произведении: «В течение сезона 1866—67 годов я более сблизился с Мусоргским... Он много мне играл отрывков из своей [оперы] «Саламбо», которые меня прельщали. Кажется, тогда же играл он мне свою фантазию «Иванова ночь» для фортепиано с оркестром, затеянную под влиянием «Danse macabre» [Парафраза Ф. Листа для фортепиано с оркестром]. Впоследствии музыка этой фантазии, претерпев многие метаморфозы, послужила материалом для «Ночи на Лысой горе»¹.

Необходимо упомянуть, что А. Орлова в своей работе «Труды и дни М. П. Мусоргского. Летопись жизни и творчества» указывает: «Существование варианта «Ночи на Лысой горе» для ф-п. с оркестром не подтверждается никакими другими источниками»².

Как уже говорилось, Н. А. Римский-Корсаков сделал в 1886 году новую редакцию «Ночи на Лысой горе», изменив многое и в материале, и в форме произведения, инструментируя ее заново.

В этом виде «Ночь на Лысой горе» была впервые исполнена, приобрела широкую известность и исполняется до сих пор.

В настоящем издании «Иванова ночь на Лысой горе» впервые публикуется в основной (первоначальной) авторской редакции.

В основу издания положен автограф партитуры хранящийся в отделе рукописей Государственной Ленинградской Консерватории имени Н. А. Римского-Корсакова.

На заглавном листе автографа партитуры имеется надпись: «Иванова ночь на Лысой горе» (для оркестра) соч. М. Мусоргского.

Содержание:

1. Сбор ведьм, их толки и сплетни.
2. Поезд Сатаны.
3. Черная служба (messe noire).
4. Шабаш.

На первой странице партитуры — надпись: «Иванова ночь на Лысой горе» М. Мусоргского; на последней странице: — «Задумана в 1866 году. Начал писать на оркестр 12-го июня 1867 года, окончил работу в канун Иванова дня 23 июня 1867 года в Лугском уезде на мызе Минкино. Модест Мусоргский.» В настоящем издании безоговорочно исправлены все явные погрешности имеющиеся в автографе партитуры; случаи вызывающие сомнения при их расшифровке оговорены в подстрочных примечаниях; названия инструментов оркестра, написанные в автографе партитуры на русском языке, даются на итальянском; указания темпов, также написанные в автографе по-русски — переведены на итальянский язык, а подлинные авторские указания приведены в подстрочных примечаниях; партии тромбонов и тубы нотированные в автографе на четырех нотоносцах — в альтовом (1-й тромбон); теноровом (2-й и 3-й тромбоны) и басовом (Туба) ключах, нотируются на двух нотоносцах в альтовом и басовом ключах; все имеющиеся в автографе купюры (зачеркнутые такты), помещены в Приложении к настоящему изданию.

Г. Киркор

¹ Н. Римский-Корсаков. Полное собрание сочинений. Литературные произведения и переписка, т. 1. М., Музгиз, 1955, стр. 45.

² А. Орлова. Труды и дни М. П. Мусоргского. Летопись жизни и творчества. М., Музгиз, 1963, стр. 128.

ORCHESTRA

Piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti

■

2 Corni (D)
2 Corni (B)
2 Cornetti (B)
2 Trombe (D)
3 Tromboni
Tuba

■

Timpani
Triangolo
Tamburino
Tamburo
Piatti
Cassa
Tam-tam

■

Violini I
Violini II
Viole
Violoncelli
Contrabassi

НОЧЬ НА ЛЫСОЙ ГОРЕ

(1867)

NIGHT ON THE BARE MOUNTAIN

М. МУСОРГСКИЙ
M. MUSSORGSKY
(1839-1881)

Vivace¹⁾

Vivace¹⁾

Piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

I. II (D)

4 Corni

III. IV (B)

2 Cornetti (B)

2 Trombe (D)

3 Tromboni
e
Tuba

Timpani (Gis, A, B)

Triangolo

Tamburino

Tamburo

Piatti

Cassa

Tam-tam

Vivace

Violini I

Violini II

Viole

Violoncelli

Contrabassi

div. *ff* *cresc.*

ff *cresc.*

ff *pizz.* *cresc.*

ff *pizz.*

1) В автографе партитуры: „Скоро.“

This page of a musical score is divided into two systems. The first system includes staves for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Double Bass (B.), Cello (Vcllo), Violoncello (Vcllo), Trumpet (Tr.), Trombone (Tbn), Tuba, Timpani (Timp.), Snare Drum (Cassa), and Strings (Archi). The second system continues the orchestration for the String section (Archi). The score is written in a key with one flat (B-flat) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). The Piccolo part begins with a trill. The Flute, Oboe, and Clarinet parts have a melodic line with triplets. The Bassoon part has a similar melodic line. The Double Bass part has a rhythmic pattern. The Cello and Violoncello parts have a melodic line. The Trumpet and Trombone parts have a melodic line. The Tuba part has a melodic line. The Timpani part has a rhythmic pattern. The Snare Drum part has a rhythmic pattern. The String section (Archi) has a melodic line.

Pico. *f* *ff*

Fl. *f* *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

C-tti *ff*

Tr-be *f*

Tr-ni e Tuba

Timp.

Cassa *mf*

Archi *fff* *arco* *ff* *arco* *ff*

Picc. *a2* *ff* 3 3 3 3
 Fl. *a2* *fff*
 Ob. *a2* *fff*
 Cl. *a2*
 Fag. *a2* *fff*
 Cor. *mf*
 C-tti *[a2]* *fff*
 Tr-be *f* *cresc.* *ff* *ff*
 Tr-ni
 e
 Tuba *f* *[marcato]*
 Timp. *f* *cresc.*
 Cassa *mf* *cresc.*
 Archi *cresc.* *pizz.* *fff* *pizz.* *fff*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba). The bottom section includes percussion (Timpani, Cymbals) and strings (Archi). The score is written in 2/4 time and features a variety of musical notations, including rests, notes, and dynamic markings. The woodwinds and brass sections are marked with *fff* (fortississimo) and *f* (forte). The percussion section is marked with *f* (forte) and *cresc.* (crescendo). The strings section is marked with *cresc.* (crescendo) and *pizz.* (pizzicato). The score also includes articulation markings such as *[marcato]* and *[a2]*.

[illegible]

Picc. *a2* *cresc.* *sf*

Fl. *a2* *cresc.* *sf*

Ob. *a2* *cresc.* *sf*

Cl. *a2* *cresc.* *sf*

Fag. *cresc.* *sf*

Cor. *ff* *cresc.* *sf*

C-tti *ff* *cresc.* *sf*

Tr-be *ff* *cresc.* *sf*

Tr-ni *f* *cresc.* *ff*

Tuba *f* *cresc.* *ff*

Timp. *f* *cresc.* *ff*

T-ro *f* *cresc.* *ff*

P-ti *mf* *f* *cresc.* *ff*

Archi *fff* *div.* *cresc.* *sf*

fff *div.* *cresc.* *sf*

fff *div.* *cresc.* *sf*

fff *div.* *cresc.* *sf*

fff *div.* *cresc.* *sf*

This page of a musical score is for a symphony orchestra. It includes parts for the following instruments:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais)
- C-tti** (C-tti)
- Tr-be** (Trumpet)
- Tr-ni** (Trumpet)
- Tuba**
- Timp.** (Timpani)
- P-ti** (Percussion)
- Cassa** (Cassa)
- Archi** (Archi)

The score is written in 4/4 time and features various dynamics, articulations, and performance instructions. The woodwinds and brass sections are playing a melodic line, while the percussion and strings provide a rhythmic foundation. The strings are playing a pattern of eighth notes, and the woodwinds and brass are playing a melodic line. The score includes various dynamics such as *sf* (sforzando), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The woodwinds and brass sections are playing a melodic line, while the percussion and strings provide a rhythmic foundation. The strings are playing a pattern of eighth notes, and the woodwinds and brass are playing a melodic line. The score includes various dynamics such as *sf* (sforzando), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The woodwinds and brass sections are playing a melodic line, while the percussion and strings provide a rhythmic foundation. The strings are playing a pattern of eighth notes, and the woodwinds and brass are playing a melodic line. The score includes various dynamics such as *sf* (sforzando), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).

5245

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), Percussion (P-ti), and Cymbals (Cassa). The score is written in a single system, with each instrument having its own staff. The music is in a key of one flat (B-flat major or D minor) and is in 4/4 time. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *sf*, *ff*). The page is numbered 8 in the top left corner.

2

Picc. *f* *cresc.*

Fl. *a2 t^b* *f* *cresc.*

Ob. *f* *cresc.*

Cl. *a2* *f* *cresc.*

Fag. *f* *cresc.*

Cor. *f* *cresc.*

C-tti *f* *cresc.*

Tr-be

Tr-ni
e
Tuba

Timp. *mf* *cresc.*

Archi *sf* *ff* *cresc.*

div.

pizz. *ff* *cresc.*

pizz. *ff* *cresc.*

Picc. *ff* *cresc.*
 Fl. *ff*
 Ob. *ff* *cresc.*
 Cl. *ff*
 Fag. *ff* *cresc.*
 Cor. *ff*
 C-tti *ff* *mf* *f*
 Tr-be *f*
 Tr-ni
 e
 Tuba
 Timp. *f* *mf*
 Cassa *mf*
 Archi *fff* *ff* *cresc.*
fff arco *ff pizz.* *cresc.*
arco *ff pizz.* *cresc.*

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

Cassa

Archi

Picc. *ff* $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *a2*
 Fl. *ff* *a2*
 Ob. *ff*
 Cl. *ff*
 Fag. *a2*
 Cor.
 C-tti *a2* *f*
 Tr-be *ff* [*simile*]
 Tr-ni
 e
 Tuba *f*
 Timp.
 Cassa
 Archi

Picc.

F1. *a2*
simile *cresc.*

Ob. *a2*
simile *cresc.*

Cl.

Fag.

Cor.

C-tti *a2*
simile

Tr-be

Tr-ni
e
Tuba. *II*
f marcato *ff*

Timp.

Archi

The musical score is arranged in three systems. The first system includes Piccolo, Flute 1, Oboe, Clarinet, and Bassoon. The second system includes Cor Anglais, C-tti, Trumpets, Trombones, Tuba/Euphonium, and Timpani. The third system includes the string section (Archi). The woodwinds play a melodic line marked 'simile' and 'cresc.'. The brass play a rhythmic pattern marked 'f marcato' and 'ff'. The strings are silent.

5245

5245

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor, C-tti (C-tti), Tr-be (Tr-be), Tr-ni e Tuba (Tr-ni e Tuba), Timp. (Timp.), P-ti (P-ti), Cassa (Cassa), and Archi (Archi). The score is divided into measures, with dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also articulation markings like *stacc.* (staccato) and *acc.* (accent). The score includes various musical notations, including notes, rests, and slurs. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves. The score is written in a single system, with the instruments grouped together. The page is numbered 2 in the top right corner.

5245

Picc. *sf* *dim.* *sf* *sf* *sf* *sf*
 Fl. *a2*
 Ob. *dim.*
 Cl. *dim.*
 Fag. *dim.*
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e Tuba *pp*
 Timp. *dim.* *p dim.* *pp*
 P-ti *ppp*
 Archi *unis.* *dim.* *dim.* *mf*
f *dim.* *mf*

The musical score is arranged in three systems. The first system includes Piccolo, Flute (with a second flute part marked 'a2'), Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, and Percussion. The second system continues the instrumentation. The third system includes the String section (Archi). The score features various dynamic markings such as *sf* (sforzando), *dim.* (diminuendo), *pp* (pianissimo), *ppp* (pianississimo), *f* (forte), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The Piccolo part has a series of sixteenth-note runs with accents. The Flute part has a single note marked 'a2'. The Oboe, Clarinet, and Bassoon parts have melodic lines with slurs and dynamics. The Horns, Trumpets, and Trombones parts are mostly rests. The Tuba part has a long note marked 'pp'. The Timpani part has a series of notes with dynamics. The Percussion part has a series of notes marked 'ppp'. The String section (Archi) has a melodic line with slurs and dynamics, including 'unis.' (unison) and 'mf'.

4 Poco meno mosso¹⁾

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
o
Tuba

Timp.

Cassa

pizz.

Poco meno mosso

Archi

¹⁾ В автографе партитуры: „Несколько медленнее“.

This page of a musical score is for a symphony orchestra. It features the following staves and parts:

- Fl. (Flute):** The first staff, showing a whole rest in the first measure and a half note in the second measure.
- Ob. (Oboe):** The second staff, starting with a half note in the second measure, marked *mf*, and a half note in the third measure, marked *sf*.
- Cl. (Clarinet):** The third staff, showing a whole rest in the first measure and a half note in the second measure.
- Fag. (Bassoon):** The fourth staff, starting with a half note in the second measure, marked *mf*, and a half note in the third measure, marked *f*.
- Cor. (Cor Anglais):** The fifth and sixth staves, both starting with a half note in the second measure, marked *mf*, and a half note in the third measure, marked *mf* *marcato*.
- Timp. (Timpani):** The seventh staff, showing a whole rest in the first measure and a half note in the second measure.
- Cassa (Cymbals):** The eighth staff, showing a whole rest in the first measure and a half note in the second measure.
- Archi (Strings):** The ninth, tenth, and eleventh staves, showing various musical notations including notes, rests, and dynamics (*sf*, *f*, *pizz.*, *arco*).

The score includes various musical notations such as notes, rests, dynamics (*mf*, *sf*, *f*), and articulation marks (*pizz.*, *arco*). The page is numbered 10 in the bottom right corner.

This page of a musical score is for a symphony, featuring staves for various instruments. The staves are labeled on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Horn), Timp. (Timpani), Cassa (Cymbals), and Archi (Strings). The score is written in a single system with four measures. The Flute, Oboe, and Bassoon parts have dynamic markings of *mf* (mezzo-forte) and *sf* (sforzando). The Horns and Strings parts have dynamic markings of *sf*. The Timpani and Cymbals parts have a *pizz.* (pizzicato) marking. The Strings part has an *arco* (arco) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Timp.

Cassa

Archi

a2

mf

sf

pizz.

arco

104

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Timp. P-ti Cassa

Div. arco
 arco
 arco

Archi

Musical score for page 31, featuring woodwinds, brass, percussion, and strings. The score includes various dynamics such as *f*, *sf*, *fff*, *pp*, *p*, *mf*, and *ff*. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play melodic and harmonic lines. The brass (Cor Anglais, Trumpets, Trombones) provide harmonic support and accents. The percussion (Timpani, Snare, Cymbals) includes rhythmic patterns and accents. The strings are marked with *arco* (arco) and *div. arco* (div. arco).

10

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

P-ti

Archi

5245

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi

Dynamics: *f*, *ff*, *fff*, *cresc.*, *sf*, *[cresc.]*, *ff cresc.*, *f [cresc.]*, *ff*.
 Articulations: *a2*, *a1*, *a2*, *a2*, *a2*, *II*.
 Performance markings: *f*, *ff*, *fff*, *cresc.*, *sf*, *sf*, *ff*, *f [cresc.]*, *f [cresc.]*, *ff cresc.*, *f [cresc.]*, *ff*.

Picc. *a2* *ff* *f* *ff* *f*

Fl. *f* *fff* *f* *sf* *f*

Ob. *f* *fff* *f* *sf* *f*

Cl. *fff* *fff* *f* *sf* *f*

Fag. *ff* *fff* *f* *sf* *f*

Cor. *ff* *f* *ff* *f*

C-tti *ff* *ff* *f* *sf* *f*

Tr-be *ff* *ff* *f* *sf* *f*

Tr-mi e Tuba *ff* *f* *f* *f*

Timp. *mf* *sf* *f*

P-ti *mf* *f*

Archi *sf* *ff* *sf* *ff*

Picc. *sf* *sf* *sf* *sf* *ff*

Fl. *sf* *sf* *sf* *sf* *fff*

Ob. *sf* *sf* *sf* *sf* *ff* *fff*

Cl. *sf* *sf* *sf* *sf* *ff* *fff*

Fag. *sf* *sf* *sf* *sf* *ff*

Cor. *ff* *sf* *sf* *sf*

C-tti *sf* *sf* *sf* *sf* *f* *fff*

Tr-be *sf* *sf* *sf* *sf* *f* *fff*

Tr-ni
e
Tuba *sf* *sf* *sf* *sf* *mf* *ff*

Timp. *sf* *f* *p*

P-ti *f*

Arch. *sf* *fff* *sf* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor.

C-tti

Tr-be *sf*

Tr-mi
e
Tuba *sf*

Timp.

8-----

Archi

fff

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

a2

ff

mf dim.

sf

This musical score page, numbered 38, contains staves for various instruments. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and the first four staves of the brass section (Coronet, C-tti, Tr-be, Tr-ni e Tuba) are mostly silent, with rests. The Flute, Oboe, and Bassoon parts include a dynamic marking of *ff* (fortissimo) and a fingering of *a2*. The string section (Archi) is active, playing a rhythmic pattern. The string parts include dynamic markings of *mf dim.* (mezzo-forte, diminuendo) and *sf* (sforzando). The woodwind parts also feature *mf dim.* markings. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

7 Irruente, senza fretta¹⁾

Picc. *p* *cresc.* *p* *cresc.*
 Fl. *p* *cresc.* *sf* *p* *cresc.*
 Ob. *p* *cresc.* *sf* *p* *cresc.*
 Cl. *p* *cresc.* *sf* *p* *cresc.*
 Fag. *p* *cresc.* *sf* *p* *cresc.*
 Cor. *p* *cresc.* *sf* *p* *cresc.*
 C-tti *p* *cresc.* *sf* *p* *cresc.*
 Tr-be *p* *cresc.* *sf* *p* *cresc.*
 Tr-ni
e
Tuba *p* *cresc.* *sf* *p* *cresc.*
 Timp. *p* *pp* *[cresc.]* *[pp]*
 T-no *p* *pp* *[cresc.]* *[pp]*
 Irruente, senza fretta
p *[cresc.]* *p* *[cresc.]*
p *[cresc.]* *p* *[cresc.]*
 Archi *p* *[cresc.]* *p* *[cresc.]*

¹⁾ В автографе партитуры: „Порывисто, не торопясь.“

Picc. *sf* *sf* *sf*
 Fl. *sf* *sf* *sf* *a2*
 Ob. *sf* *sf* *sf* *a2*
 Cl. *sf* *sf* *sf* *a2*
 Fag. *sf* *sf* *sf*
 Cor. *sf* *sf* *sf*
 C-ttl *sf* *sf* *sf*
 Tr-bc *sf* *sf* *sf*
 Tr-ni
e
Tuba *sf* *sf* *sf*
 Timp. *sf* *sf* *sf*
 Tr-lo *sf* *sf* *sf*
 Tuo *sf* *sf* *sf*
 Archi *sf* *sf* *sf* *[div.] pizz.* *f* *[div.] pizz.* *f*

Picc. *f*
 Fl. *f* [a2]
 Ob. *f* a2
 Cl. *f* a2
 Fag. *p*
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 [unis.] arco *ff*
 [unis.] arco *ff*
 [mf]
 [mf]
 Archi *mf*
mf
pizz.
mf

Musical score for page 41, featuring woodwinds, brass, and strings. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) play melodic lines with dynamic markings like *f* and *p*. The brass section (Cor, C-tti, Tr-be, Tr-ni, Tuba) and Timp. are mostly silent. The string section (Archi) plays a rhythmic pattern with dynamics ranging from *ff* to *p*.

Picc. *[a2]*
 Fl. *mf*
 Ob. *mf*
 Cl. *a2* *mf*
 Fag. *a2*
 Cor.
 C-tti
 Tr-be
 Timp.
 Tr-lo
 T-no
 Archi

sf
sf
sf
sf
p
p
p
a2
p
f *p* *sf* *sf*
f *p* *sf* *sf*
mf *sf*
sf
pizz. *arco*
pizz. *arco*
pizz. *arco*
pizz. *arco*
f *p*
f *p*
f *p*
f *p*

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes the Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor. The middle section includes Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), and Percussion (P-ti). The bottom section is for the Strings (Archi).

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It includes dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), and *mf* (mezzo-forte). A rehearsal mark "a2" is present in the Bassoon part.

The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a single note in the first measure.
- Fl.**: Flute, playing a melodic line with dynamics *p*, *f sf*, and *sf*.
- Ob.**: Oboe, playing a melodic line with dynamics *p*, *f sf*, and *sf*.
- Cl.**: Clarinet, playing a melodic line with dynamics *p*, *f sf*, and *sf*.
- Fag.**: Bassoon, playing a melodic line with dynamics *p* and *f sf*.
- Cor.**: Cor, playing a melodic line with dynamics *f*, *p*, *sf*, and *sf*.
- Tr-be**: Trumpet, playing a melodic line with dynamics *f*, *p*, *sf*, and *sf*.
- Tr-ni**: Trombone, playing a melodic line with dynamics *f*, *p*, *sf*, and *sf*.
- Tuba**: Tuba, playing a melodic line with dynamics *f*, *p*, *sf*, and *sf*.
- Timp.**: Timpani, playing a melodic line with dynamics *p* and *sf*.
- P-ti**: Percussion, playing a melodic line with dynamics *p* and *sf*.
- Archi**: Strings, playing a melodic line with dynamics *mf* and *f*.

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. P-ti Tam-tan Archi

f *mf* *a2* *f* *ff* *a2* *f* *mf* *a2* *mf* *mf* *p* *mf* *mf* *p* *pp* *mf cresc.* *f* *mf cresc.* *f* *mf cresc.* *f* *mf cresc.* *f* *mf cresc.* *f* *mf cresc.* *f*

5245

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

Cassa

Archi

ff

f

f

a2

f

p cresc.

mf

mf

mf

mf

mf

mf

sf

[f]

pizz.

[f]

5245

8

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

Cassa

Archi

mf

f

ff

sf

a2

pp

colla bacch.

ppp

f

div. 3

p staccato

div. 3

p staccato

div. arco

p staccato

arco

p staccato

arco

p staccato

un. pizz.

f

un. pizz.

f

un. pizz.

f

pizz.

f

pizz.

f

5245

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

P-ti

div. arco
3
p

div. arco
3
p

div. arco
3
p

Archi

arco
3
p

arco
3
p

8-
f
3
mf
3
mf
3
mf
3

pp

pp

ppp

unis. pizz.
f

div. arco
3
mf

div. arco
3
mf

div. arco
3
mf

unis. pizz.
f

unis. pizz.
f

unis. pizz.
f

pizz.
f

arco
3
mf

arco
3
mf

arco
3
mf

5245

The image shows a page of a musical score, likely from a Russian symphony. The score is written for a large orchestra, including woodwinds, brass, and strings. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), C-tti (Cello), Tr-be (Trumpet), Tr-ni e Tuba (Trumpet and Tuba), Timp. (Timpani), and P-ti (Piano). The score is in Russian, with the title "4. Мусоргский" (4. Mussorgsky) at the bottom left. The music is in 3/4 time, with a key signature of one flat (B-flat). The score is divided into three measures. The first measure features a forte (f) dynamic for the woodwinds and strings, with triplets and slurs. The second measure features a piano (pp) dynamic for the woodwinds and strings, with triplets and slurs. The third measure features a piano (pp) dynamic for the woodwinds and strings, with triplets and slurs. The score includes various dynamic markings such as f, pp, ppp, mf, and articulations like pizz. (pizzicato) and arco (arco). The score is written for a large orchestra, including woodwinds, brass, and strings. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), C-tti (Cello), Tr-be (Trumpet), Tr-ni e Tuba (Trumpet and Tuba), Timp. (Timpani), and P-ti (Piano). The score is in Russian, with the title "4. Мусоргский" (4. Mussorgsky) at the bottom left. The music is in 3/4 time, with a key signature of one flat (B-flat). The score is divided into three measures. The first measure features a forte (f) dynamic for the woodwinds and strings, with triplets and slurs. The second measure features a piano (pp) dynamic for the woodwinds and strings, with triplets and slurs. The third measure features a piano (pp) dynamic for the woodwinds and strings, with triplets and slurs. The score includes various dynamic markings such as f, pp, ppp, mf, and articulations like pizz. (pizzicato) and arco (arco).

5245

This is a page from a musical score, likely for a symphony orchestra. The page is divided into two main sections. The top section contains staves for the following instruments: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), C-ti (Trumpet), Tr-be (Trombone), Tr-ni e Tuba (Trumpet and Tuba), Timp. (Timpani), P-ti (Percussion), and Tam-tam. The bottom section contains staves for the string ensemble, labeled "Archi".

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The top section features a variety of musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Fag. (Bassoon) part is particularly prominent, showing a series of notes with a *f* dynamic. The Tr-ni e Tuba (Trumpet and Tuba) part also features a series of notes with a *mf* dynamic. The Timp. (Timpani) part is marked with a *ppp* (pianissimo) dynamic. The P-ti (Percussion) and Tam-tam parts are marked with a *ppp* dynamic. The bottom section, labeled "Archi", shows the string ensemble playing a series of notes with a *f* dynamic. The string parts are written in a variety of staves, including Treble and Bass clefs, and include markings for *tr* (trill) and *arco* (arco). The string parts are marked with a *f* dynamic.

Pico.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 P-ti
 Archi

a2
 f
 mf cresc.
 f
 a2
 f
 mf cresc.
 a2
 f
 mf cresc.
 a2
 f
 mf cresc.
 f
 cresc.
 f
 p
 p
 (colla bacch.)
 pp
 cresc.
 f
 3
 3
 3
 3
 mf
 f
 ff
 pizz.
 ff
 pizz.
 ff
 pizz.
 ff
 pizz.
 ff

52 45

Picc. *f* *mf* *cresc.* *f*
 Fl. *f* *mf* *cresc.* *f*
 Ob. *f* *mf* *cresc.* *f*
 Cl. *f* *mf* *cresc.* *f*
 Fag. *f* *mf* *cresc.* *f*
 Cor. *mf* *p* *mf*
 C-tti *mf* *p* *mf*
 Tr-be
 Tr-nl
 e
 Tuba
 Timp.
 Tr-lo *tr* *p*
 Cassa *p*
 Archi *arco* *pizz.* *ff* *[div.]* *ff* *arco*

The musical score is for page 53 of a symphony. It features a full orchestral ensemble. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) plays a melodic line with dynamic markings of *f*, *mf*, *cresc.*, and *f*. The brass section (Cor, C-tti, Tr-be, Tr-nl, Tuba) and percussion (Timp, Tr-lo, Cassa) provide harmonic support. The strings (Archi) play a rhythmic pattern with dynamic markings of *f* and *ff*, and include *arco* and *pizz.* markings.

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Fag. *ff*

Cor. *ff*

C-tti *ff*

Tr-be

Tr-ni e Tuba

Timp.

Tr-lo *mf*

T-no *pp*

Archi *mf* *ff* *pizz.* *ff* *pizz.* *ff* *pizz.* *ff*

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Tr-lo
 T-no
 Archi

Musical score for page 55, featuring woodwinds, brass, and strings. The score is in 4/4 time and includes dynamic markings such as *mf*, *ff*, *f*, and *cresc.* The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are the primary melodic and harmonic instruments. The brass section (Cor, Trumpets, Trombones, Tuba) provides harmonic support. The percussion section (Timpani, Snare, Tom-tom) provides rhythmic accompaniment. The woodwinds and strings play a complex, fast-moving melody, while the brass and percussion provide a steady, rhythmic foundation.

5215

Flcc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Miti
 Tr-be
 Tr-nl
 e
 Tuba
 Timp.
 P-4
 Tam-tam
 Archi

Musical score page showing multiple staves for various instruments including Flcc., Fl., Ob., Cl., Fag., Cor., Miti, Tr-be, Tr-nl e Tuba, Timp., P-4, Tam-tam, and Archi. The notation includes dynamics (ff, sf, f, p, cresc.), articulation (accents, slurs), and performance instructions (gliss., cresc.). The score is written in a standard musical notation with staves for each instrument group.

8-
Pico.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

P-ti

Tam-tam

8-
5
gliss.
gliss.
gliss.

Archi

Detailed description: This is a page of a musical score, page 57, featuring a variety of instruments. The woodwind section includes Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpets in C (C-tti), Trumpets in B-flat (Tr-be), and Trombones/Tubas (Tr-ni e Tuba). The percussion section includes Timpani (Timp.), Snare Drum (P-ti), and Tam-tam. The string section (Archi) is represented by three staves. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. Dynamics include piano (p), forte (f), fortissimo (ff), and fortississimo (fff). There are also markings for accents (>) and glissandos (gliss.). A bracketed section at the top of the first system is marked with an '8' and a dashed line. A similar bracketed section is at the top of the second system, marked with an '8' and a dashed line, and includes a '5' marking. The string section in the second system features glissandos and a '5' marking.

8 *poco accelerando*¹⁾

Picc. *ff*

Fl. *ff*

Ob. *fff*

Cl. *mf* *a2* *f*

Fag. *mf* *a2* *f*

Cor. *ff* *mf* *cresc.*

C-tti *ff*

Tr-be

Tr-ni
e
Tuba

Timp.

poco accelerando

Archi *ff* *p*

1: В автографе партитуры: „Несколько ускоряя“.

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, and strings. The score is in 4/4 time and includes dynamic markings such as *f*, *ff*, *mf*, and *cresc.* The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Cor, Trumpets, Trombones, Tuba) sections are prominent. The string section (Violins, Violas, Cellos, Double Basses) is also shown, with some parts marked *pizz.* (pizzicato).

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-m
 e
 Tuba
 Timp.
 Tr-lo
 T-no
 Archi

The musical score is arranged in systems. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass section (Cor, C-tti, Tr-be, Tr-m e Tuba) are in the upper half. The percussion section (Timp., Tr-lo, T-no) is in the middle. The string section (Archi) is in the lower half. The score includes various musical notations such as notes, rests, dynamics (mf, p, sf), and articulation marks. The woodwinds and strings have melodic lines, while the brass and percussion provide harmonic support. The woodwinds and strings are marked with *mf* (mezzo-forte) and *p* (piano) dynamics. The woodwinds also have *a2* (second octave) markings. The percussion section includes triplet markings (3) and *mf* (mezzo-forte) dynamics. The string section includes *mf* (mezzo-forte) dynamics.

Picc. Fl. Ob. a2 Cl. a2 Fag. a2 Cor. C-tti Tr-be Tr-ni e Tuba II > mf mf mf f cresc. cresc. f pp
 Timp. T-no P-ti
 Archi f ff [simile] ff [simile] ff [simile] f ff

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-no
 Archi

a2
 a2
 ff
 cresc.
 ff
 cresc.
 II
 f
 cresc.
 f
 cresc.
 mf
 mf
 f [cresc.]
 f [cresc.]
 f [cresc.]
 f [cresc.]
 f [cresc.]
 f [cresc.]
 ff cresc.
 ff cresc.
 simile [ff] cresc.
 simile [ff] cresc.
 simile [ff] cresc.

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl., Ob., Cl., Fag.) and brass section (Cor., C-tti, Tr-be, Tr-ni e Tuba) are in the upper staves. The percussion section (Timp., T-no) is in the middle. The string section (Archi) is in the lower staves. The score includes various dynamics such as *ff*, *f*, *mf*, and *cresc.*, as well as articulation marks like accents and slurs. The woodwinds and brass play melodic lines, while the strings provide a rhythmic and harmonic foundation.

Picc. *mf cresc.* *a²*

Fl. *mf cresc.* *a²*

Ob. *mf cresc.*

Cl. *f* *ff*

Fag. *f* *ff*

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba *mf* *mf*

Timp.

Archi *mf cresc.* *f cresc.*

mf cresc. *f cresc.*

mf cresc. *f cresc.*

mf cresc. *f cresc.*

mf cresc. *f cresc.*

mf cresc. *f cresc.*

[illegible]

Picc. *ff cresc.*
 Fl. *ff cresc.*
 Ob. *ff cresc.*
 Cl. *ff cresc.*
 Fag. *ff cresc.*
 Cor.
 C-tti *sf*
 Tr-be *sf*
 Tr-ni
 e
 Tuba *f*
 Timp. *f*
 Tr-lo *f*
 P-ti
 Cassa
 Archi *ff cresc.*

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-ttl
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 P-tl
 Cassa
 Tam-tam
 Archi

Picc.

Fl.

Ob.

Cl. *a 2*

Fag. *a 2*

Cor.

C-tti *3*

Tr-be

Tr-ni
e
Tuba

Tuba

Timp.

Cassa

Archi

ff

p

mf

f dim.

f dim.

The musical score is arranged in a system of staves. The top section includes Picc., Fl., Ob., Cl. (with *a 2* marking), and Fag. (with *a 2* marking). The middle section includes Cor., C-tti (with a triplet *3*), Tr-be, Tr-ni e Tuba, and Tuba. The bottom section includes Timp., Cassa, and Archi. The score features various musical notations, including notes, rests, and dynamic markings. The *ff* marking appears in the Cl. and Fag. staves, and the *p* marking appears in the Tuba staff. The *mf* marking appears in the Cassa staff. The *f dim.* marking appears in the Archi staves.

This page of a musical score is for a symphony orchestra. It includes parts for the following instruments:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais)
- C-tti** (C-tti)
- Tr-be** (Trumpet)
- Tr-ni** (Trumpet)
- Tuba**
- Timp.** (Timpani)
- Cassa** (Cassa)
- Tam-tam**
- Archi** (Archi)

The score is written in 2/4 time. The key signature has one flat (B-flat). The music features various dynamics, including *ff* (fortissimo), *cresc.* (crescendo), *mf* (mezzo-forte), and *sf* (sforzando). The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic and harmonic support. The Tuba part includes a section labeled "Tuba" with a *mf* dynamic. The Archi part features a *ff cresc.* dynamic.

Pico.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Tuba
 Timb.
 Cassa
 Archi

Musical score for a symphony orchestra, featuring woodwinds, brass, and strings. The score includes dynamic markings such as *ff*, *sf*, *mf*, *f*, and *p*. The woodwinds (Pico., Fl., Ob., Cl., Fag.) and strings (Archi) are playing a melodic line, while the brass (Cor., C-tti, Tr-be, Tr-ni, e, Tuba) and percussion (Timb., Cassa) are playing a rhythmic pattern.

10

Poco meno mosso. Tranquillo¹⁾

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-mi
e
Tuba

Timp.

Poco meno mosso. Tranquillo

con sord. div.

p sf

con sord.

p sf

Archi

arco

mf arco

mf

1) В автографе партитуры: „Чуть медленнее — спскойно“

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

This musical score page, numbered 72, contains staves for various instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The brass section includes Cor Anglais, C-tti, Tr-ba, Tr-ni e Tuba, and Timp. The string section is labeled 'Archi'. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. Dynamics such as *mf*, *sf*, *f*, *p*, and *arco* are indicated throughout. The woodwinds and strings have significant melodic and harmonic parts, while the brass instruments are mostly silent or play sustained notes. The bassoon part includes a section marked 'a2'.

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. Tr-lo

Archi

Musical score for a full orchestra, including woodwinds, brass, percussion, and strings. The score is written in 2/4 time and features various dynamics (mf, f, ff, sf, p) and articulations (pizz., arco, unis., div.). The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are the primary melodic and harmonic instruments. The brass (Cori, Trombones, Trumpets, Tuba) and percussion (Timpani, Snare Drum) provide rhythmic support and color. The woodwinds and strings play a complex, rhythmic pattern in the first system, while the brass and percussion play a more static, rhythmic pattern. The second system features a more complex, rhythmic pattern for the woodwinds and strings, and a more complex, rhythmic pattern for the brass and percussion. The third system features a more complex, rhythmic pattern for the woodwinds and strings, and a more complex, rhythmic pattern for the brass and percussion. The fourth system features a more complex, rhythmic pattern for the woodwinds and strings, and a more complex, rhythmic pattern for the brass and percussion.

5245

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), all marked with *ff* (fortissimo) and *a2 tr* (second octave trill). The middle section includes Horn (Cor.), Trumpet (C-tti), Trombone (Tr-be), Tuba (Tr-mi e Tuba), and Timpani (Timp.), with dynamic markings like *f* (forte) and *sf* (sforzando). The bottom section includes Snare Drum (Tr-lo), Cymbals (P-ti), and Strings (Archi), with dynamic markings like *sf* and *mf* (mezzo-forte). The score includes various musical notations such as trills, accents, and dynamic markings.

11

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni e Tuba

Timp.

Cassa

Archi

ff

mf

sf

p

div.

tr

[#]

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi

Musical score for page 77, featuring woodwinds, brass, and strings. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, C-tti, Tr-be, Tr-ni e Tuba, and Timp. The second system includes Archi (Violins, Violas, Cellos, and Double Basses). The music is in 2/4 time with a key signature of one flat. Dynamics include *mf*, *f*, *sf*, *p*, and *pizz.* (pizzicato). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The string section includes pizzicato and arco (arco) markings.

5245

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. Tr-lo T-no Archi

The musical score is written for a full orchestra. The first system (Picc. to Fag.) shows woodwinds playing a melodic line in the first measure, followed by a rest in the second measure. The second system (Cor. to T-no) shows the Cor Anglais playing a melodic line in the first measure, followed by a rest in the second measure. The third system (Archi) shows the string section playing a melodic line in the first measure, followed by a rest in the second measure. The score is divided into three systems, each with three measures. The first system includes Piccolo, Flute, Oboe, Clarinet, and Bassoon. The second system includes Cor Anglais, C-tti, Tr-be, Tr-ni e Tuba, Timp., Tr-lo, and T-no. The third system includes the string section (Archi). Dynamics include *mf*, *p*, and *ppp*.

5245

[illegible]

5245

12

Fag.

*p**p*

Tam-tam

ppp

Archi

div.

unis.

mf
pizz.*mf*
pizz.*mf**mf*

Cl.

Fag.

*mf**p*

III. IV

Cor.

mf

P-ti

pp

Cassa

pp

Tam-tam

pizz.

mf
pizz.*mf*

pizz.

Archi

p

arco

*mf**p*

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. P-ti Cassa Archi

The musical score is written for a full orchestra. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Horn. The second system includes Trumpet, Trombone, Tuba, Timpani, Percussion, and Strings. The woodwinds and strings have complex rhythmic patterns and dynamics. The brass instruments have simpler parts. The strings are playing a rhythmic pattern with dynamics ranging from *f* to *mf*.

Dynamics: *f*, *mf*, *p*, *arco div.*, *pizz.*

Pico.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Timp.
 P-ti
 Cassa
 Archi

Musical score for page 85, featuring woodwinds, brass, and strings. The score is divided into three measures. The first measure shows woodwinds and strings playing. The second measure shows woodwinds and strings playing. The third measure shows woodwinds and strings playing, with brass and percussion entering. Dynamics include *mf*, *f*, *p*, and *cresc.*.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Timp.

Archi

a2

ff

mf

p

unis.

div.

ff

mf *cresc.*

arco

pizz.

f

f

f

mf

f

mf

1)

The musical score for page 87, measure 13, features the following instruments and parts:

- Picc.**: Piccolo, rests.
- Fl.**: Flute, rests.
- Ob.**: Oboe, rests.
- Cl.**: Clarinet, rests.
- Fag.**: Bassoon, rests.
- Cor.**: Cor Anglais, rests.
- C-tti**: C-tti, rests.
- Tr-be**: Trumpet, rests.
- Tr-ni e Tuba**: Trombone and Tuba, rests.
- Timp.**: Timpani, rests.
- Tr-lo**: Triangle, rests.
- T-no**: Tom-tom, rests.
- P-ti**: Snare drum, rests.
- Cassa**: Cymbal, rests.
- Archi**: Strings, playing a complex rhythmic pattern with various dynamics and articulations.

Key musical elements include:

- Archi**: Playing a complex rhythmic pattern with various dynamics (mf, f, ff) and articulations (accents, slurs). The string section is divided into two groups, each playing a different rhythmic pattern.
- Tr-ni e Tuba**: Playing a rhythmic pattern with dynamics *sf* and *mf*.
- Tr-lo**: Playing a rhythmic pattern with dynamics *p* and *pp*.
- T-no**: Playing a rhythmic pattern with dynamics *pp*.
- P-ti**: Playing a rhythmic pattern with dynamics *pp*.
- Cassa**: Playing a rhythmic pattern with dynamics *pp*.

1) В автографе партитуры далее следует шесть зачеркнутых тактов. См. Приложение 1.

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. Tr-lo T-no P-ti Cassa Archi

This musical score page, numbered 88, contains staves for various instruments. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and the upper brass section (Coronet) are mostly silent, with some woodwinds playing a short phrase in the third measure. The woodwinds and upper brass are marked with *ff* and *a2*. The C-tutti (C-tutti) part has a *f* dynamic. The Tr-ni e (Trumpet and Trombone) parts have a *mf* dynamic. The Timp. (Timpani) part has a *pp* dynamic. The Tr-lo (Trombone) part has a *p* dynamic. The T-no (Trombone) part has a *p* dynamic. The P-ti (Percussion) part has a *p* dynamic. The Cassa (Cassa) part has a *p* dynamic. The Archi (Archi) section is playing a complex, fast-moving passage, with some parts marked *f* and *ff*, and others marked *arco*.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). The score is organized into systems, with each instrument or group of instruments having its own staff. The instruments listed on the left include Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), C-tti (Cello), Tr-be (Trumpet), Tr-ni (Trumpet), Tuba, Timp. (Timpani), Tr-lo (Trombone), T-no (Trombone), P-ti (Percussion), Cassa (Cassa), and Archi (Archi). The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 10 in the bottom right corner.

Picc. *sf* *fff* *mf*
 Fl. *sf* *fff* *mf*
 Ob. *sf* *fff* *mf*
 Cl. *sf* *fff* *mf*
 Fag. *sf* *fff* *mf*
 Cor. *mf*
 C-tti *p*
 Tr-be *f* *mf* *p*
 Tr-ni *mf* *mf* *p*
 e
 Tuba *mf* *mf* *p*
 Timp.
 Tr-lo *p*
 T-no
 P-tl
 Cassa *pp* 3 3 3 3
 unis. *ff* *sf* *sf* *pizz.* *div. arco* *p* 3 3 3
 unis. *ff* *sf* *sf* *pizz.* *div. arco* *p* 3 3 3
 Archi *ff* *sf* *p marcato* *p marcato* *p marcato*

Picc.
 Fl. *a2*
 Ob.
 Cl. *a2*
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 T-no
 P-ti
 Cassa
 Archi

Musical score for page 91, featuring woodwinds, brass, percussion, and strings. The score is in 3/4 time and B-flat major. It includes parts for Piccolo, Flute (a2), Oboe, Clarinet (a2), Bassoon, Cor Anglais, C-tti, Trumpet (a2), Trombone, Trumpet (e), Tuba, Timpani, Triangle, Tom-tom, Snare, Cymbal, and Strings. Dynamics range from piano (p) to fortissimo (sf). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 T-no
 Cassa
 Tam-tam
 Archi

Musical score for orchestra, measures 1-3. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Cymbals, Trumpets, Trombones, Tuba, Timpani, Snare Drum, Cymbal, and Strings. Dynamics range from *pp* to *sf*. The strings play a rhythmic pattern of eighth notes.

14

Picc. *ff*
 Fl. *a2 ff*
 Ob. *a2 ff*
 Cl. *a2 ff*
 Fag. *a2 ff*
 Cor.
 C-ttl
 Tr-be
 Tr-ni
 e
 Tuba *III f*
 Timp.
 Tr-lo
 T-no
 Cassa
 Tam-tam *pp*
 Archi *ff*

Picc. *ff*
 Fl. *a2* *ff*
 Ob. *a2* *ff*
 Cl. *a2* *ff*
 Fag. *a2* *ff*
 Cor.
 C-tti
 Tr-be *f*
 Tr-ni *ff*
 e
 Tuba *ff*
 Timp.
 Tr-lo
 T-no
 Cassa
 Tam-tam *pp*
 Archi *ff*

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) plays a melodic line with accents marked 'a2'. The brass section (Trumpet, Trombone, Trumpet and Tuba) provides harmonic support with fortissimo (ff) dynamics. The string section (Archi) plays a sustained harmonic background. The percussion section (Timpani, Snare Drum, Cymbal, Tam-tam) is mostly silent, with a single Tam-tam entry marked 'pp' in the first system.

Picc. *sf*

Fl. *a2 sf*

Ob. *a2 sf*

Cl. *a2 fff*

Fag. *a2 fff*

Cor.

C-tti

Tr-be *mf*

Tr-ni e Tuba *f mf*

Timp.

Tr-lo

T-no

Cassa

Tam-tam

Archi

6 6 6 6

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-iti

Tr-be

Tr-ni
e

Tuba

Timp.

Tr-lo

T-no

Cassa

Tam-tam

Archi

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. Tr-lo T-no Cassa Tam-tam

Arch.

ff a2 ff a2 ff a2 ff

IV

[b] *trm* *sf* [b] *trm* *sf*

mf

mf

5245

Picc.

Fl.

Ob.

Cl. ^{a2}

Fag. ^{a2}

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Archi

This musical score page, numbered 99, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.) in A2, and Bassoon (Fag.) in A2. The brass section includes Cor Anglais (Cor.), Trumpets (Tr-ni), and Trombones (Tr-be). The percussion section includes Tuba, Timpani (Timp.), and Tom-toms (T-ro). The string section (Archi) is represented by five staves. The woodwinds and strings are active, with the Clarinet and Bassoon playing a melodic line in A2. The strings play a rhythmic pattern. The percussion section includes Tuba, Timpani, and Tom-toms. The Tuba and Timpani have crescendos marked. The Tom-toms have a crescendo marked. The strings have a crescendo marked. The woodwinds and strings are active, with the Clarinet and Bassoon playing a melodic line in A2. The strings play a rhythmic pattern. The percussion section includes Tuba, Timpani, and Tom-toms. The Tuba and Timpani have crescendos marked. The Tom-toms have a crescendo marked. The strings have a crescendo marked.

Picc. *ff*

Fl. *a2 ff*

Ob. *a2 ff*

Cl. *a2*

Fag. *a2*

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba *III mf p*

Timp.

T-ro

Archi *f pizz. f pizz. f*

cresc.

cresc.

b

b

b

b

This is a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and includes various musical notations such as notes, rests, dynamics, and articulation marks.

The instruments and parts shown are:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais)
- C-tti** (Cello)
- Tr-be** (Trumpet)
- Tr-ni e Tuba** (Trumpet and Tuba)
- Timp.** (Timpani)
- T-ro** (Trombone)
- Cassa** (Cassa)
- Archi** (Archi)

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The articulation marks include accents and slurs. The score is written in 4/4 time.

1) В автографе партитуры у Об. незаполненный такт.

Picc. *ff* *f* *f*
 Fl. *fff* *f* *ff*
 Ob. *fff* *sf* *sf* *ff* *f*
 Cl. *a2* *ff* *sf* *sf* *ff* *f*
 Fag. *a2* *f* *ff*
 Cor. *f*
 C-tti
 Tr-be *f*
 Tr-ni
 e
 Tuba
 Timp. *f*
 Cassa *f* *mf* *mf*
 Archi *ff* *mf* *f cresc.* *f cresc.*

Picc. *ff*
 Fl. *a2* *fff*
 Ob. *fff*
 Cl. *fff*
 Fag. *fff* *f* *a2*
 Cor. *f* *a2*
 C-tti
 Tr-be
 Tr-ni
 e *mf* *f* *mf* *f*
 Tuba *mf* *f* *mf* *f*
 Timp.
 Cassa *mf*
 Archi *ff* *ff* *ff* *ff* *div.* *ff* *div.* *ff*
pizz. *ff* *ff* *ff* *ff*

5245

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, and strings. The score is written in 3/4 time and includes dynamic markings like *ff* and *sf*.

The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpets (Tr-tti), Trombones (Tr-be), Trumpets and Tubas (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is at the bottom.

The score is divided into three measures. The first measure shows the woodwinds and brass playing a rest, while the strings play a rhythmic pattern. The second measure shows the woodwinds and brass playing a rest, while the strings play a rhythmic pattern. The third measure shows the woodwinds and brass playing a rest, while the strings play a rhythmic pattern.

Picc. *ff* < *sf*
 Fl. *fff* < *sf*
 Ob. *fff* < *sf*
 Cl. *fff* < *sf*
 Fag. *fff* < *sf*
 Cor. *fff* < *sf*
 C-tti *fff* < *sf*
 Tr-be *fff* 3 3 2 2
 Tr-ni
 e
 Tuba *f*
 Timp. *mf*
 P-ti *f*
 Archi *Più vivo*

1 В автографе партитуры: „Скорее“.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

The musical score for page 107 is divided into two systems. The first system includes the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), C-tti, Tr-be, Tr-ni e Tuba, and Timp. The second system includes the string section (Archi). The music is written in 2/4 and 4/4 time. The Oboe and Bassoon parts feature a melodic line with a forte (ff) dynamic and a crescendo. The C-tti part has a rhythmic pattern of eighth notes with a forte (ff) dynamic. The Tr-be part has a melodic line with a forte (f) dynamic. The Tr-ni e Tuba part has a melodic line with a forte (f) dynamic. The string section (Archi) has a rhythmic pattern of eighth notes with a forte (ff) dynamic and a crescendo. The score includes various dynamics such as ff, f, sf, and cresc., as well as articulations like accents and slurs.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

The musical score is written for a full orchestra. The first system includes the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), C-tti (C-tti), Tr-be (Tr-be), Tr-ni e Tuba (Tr-ni e Tuba), and Timp. (Timp.). The second system includes the string section (Archi). The music is in 4/4 time. The first system has four measures, and the second system has four measures. The dynamics range from *sf* (sforzando) to *ff* (fortissimo) and *ff cresc.* (fortissimo crescendo). The articulation includes accents and slurs. The string section plays a rhythmic pattern of eighth notes in the first two measures of the second system, then rests in the third and fourth measures.

This musical score page, numbered 109, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), each with a treble or bass clef and a 3/4 time signature. The brass section includes Cor (Horn), C-tti (Trumpet), Tr-be (Trumpet), Tr-ni (Trumpet), e (Trumpet), Tuba, and Timp. (Timpani). The string section (Archi) consists of five staves, each with a 3/4 time signature. The score is divided into measures, with some measures containing triplets (indicated by a '3' over the notes) and others containing rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are marked throughout. The notation includes various musical symbols such as notes, rests, and slurs.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

Violin I

pizz. *f* *ff*

Violin II

pizz. *f* *ff*

Archi

f *ff*

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni

e

Tuba

Timp.

Violin I and II, Viola, and Cello/Double Bass score. The score is in 4/4 time and consists of four measures. The first measure is marked *ff* (fortissimo) and *arco* (arco). The second measure is marked *pizz.* (pizzicato) and *f* (forte). The third measure is marked *ff* (fortissimo) and *arco* (arco). The fourth measure is marked *f* (forte) and *arco* (arco). The score includes dynamic markings, articulation marks, and a *pizz.* instruction.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

pizz.

arco

f

sf

mf

ff

5245

Detailed description: This is a page of a musical score, page 112. It features a large orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpets (C-tti), Trombones (Tr-be), Trumpets in E-flat (Tr-ni e), and Tuba. The percussion section includes Timpani (Timp.). The string section (Archi) is represented by five staves. The score is divided into four measures. The first measure shows the woodwinds and strings. The second measure shows the woodwinds and strings. The third measure shows the woodwinds and strings. The fourth measure shows the woodwinds and strings. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *sf*, *mf*, and *ff*. There are also markings for *pizz.* (pizzicato) and *arco* (arco). The page number 112 is at the top left, and the number 5245 is at the bottom center.

17

Fl. *ff sf* *a2*

Ob.

Cl. *ff sf* *a2*

Fag. *f*

Cor. *mf sf*

C-tti *mf*

Tr-be

Tr-ni

e

Tuba

Timp.

Archi *mf sf* *arco* *mf* *arco* *mf*

[illegible]

Fl. *ff* *sf* *sf*

Ob. *ff* *sf*

Cl.

Fag. *ff*

Cor. *mf* *mf*

C-tti *mf*

Tr-be

Tr-ni

e

Tuba

Timp.

T-no *pp*

P-ti *ppp*

Archi *ff* *ff* *f* *f*

div. *staccato* *staccato*

5245

5245

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 Cassa
 Archi

The musical score is arranged in systems. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and string section (Violins, Violas, Cellos, Double Basses) are in the top system. The brass section (Cor Anglais, Trumpets, Trombones, Tuba) is in the middle system. The percussion section (Timpani, Snare Drum, Cymbals) is in the bottom system. The score includes various musical notations such as notes, rests, dynamics (sf, ff, mf, p, f), articulation (accents, slurs), and performance instructions (div., unis.). The time signature changes from 2/4 to 4/4 in the second measure of each system.

Dynamics and performance markings include: *sf* (sforzando), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), *div.* (divisi), *unis.* (unison), *a2* (second octave), *I*, *III*, and *b* (flat).

[illegible]

¹⁾ В автографе партитуры: Cl. ; изменено по аналогии с партией Fag.

²⁾ В автографе партитуры далее следует зачеркнутый такт. См. Приложение 2.

Picc. *ff* *a2*
 Fl. *ff* *a2*
 Ob. *fff* *f* *ff*
 Cl. *a2* *ff* *a2* *mf* *f*
 Fag. *ff* *mf* *f*
 Cor.
 C-tti *f*
 Tr-be *f*
 Tr-ni *II* *f*
 e *f*
 Tuba *f*
 Timp.
 T-no *mf*
 P-ti *f*
 Archi *f* *ppsf* *ppsf* *mf staccato pizz.* *f pizz.* *f*

Musical score for page 119, featuring woodwinds, brass, and strings. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, C-tti, Tr-be, Tr-ni e Tuba, Timp., T-no, P-ti, and Archi. Dynamics range from *ff* to *ppsf*. The Archi section has specific markings for *staccato* and *pizz.*

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. T-no P-ti Archi

This musical score page, numbered 120, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), C-tti (C-tti), Tr-be (Tr-be), Tr-ni e (Tr-ni e), and Tuba. The percussion section includes Timp. (Timp.), T-no (T-no), and P-ti (P-ti). The string section (Archi) is represented by five staves. The score is written in G major (one sharp) and 2/4 time. The woodwinds and strings have dynamic markings such as *f*, *ff*, *mf*, *pp sf*, and *f*. The percussion section includes triplets and a *p* marking. The string section features complex rhythmic patterns with accents and dynamic markings.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-no
 P-ti
 Archi

a2
 ff
 f
 ff
 a2
 staccato
 mf
 p
 pp sf
 mf

Picc. Fl. Ob. Cl. Fag. Cor. C-tti Tr-be Tr-ni e Tuba Timp. Tr-lo T-no P-ti Archi

This musical score page, numbered 122, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), C-tti (C-tti), Tr-be (Tr-be), Tr-ni e Tuba (Tr-ni e Tuba), and Timp. (Timp.). The percussion section includes Tr-lo (Tr-lo), T-no (T-no), and P-ti (P-ti). The string section (Archi) is represented by five staves. The score is divided into three measures. The first measure shows the woodwinds and strings playing. The second measure shows the woodwinds and strings playing, with the Piccolo and Flute parts marked *mf* and *a2*. The third measure shows the woodwinds and strings playing, with the Piccolo and Flute parts marked *f* and *ff*. The strings are marked *arco* and *f*. The percussion section includes a triplet of eighth notes in the T-no part and a triplet of eighth notes in the P-ti part. The Tr-lo part has a trill (tr) in the third measure.

Picc. *mf* *a2* *f* *f* *f*

Fl. *mf* *ff* *ff*

Ob. *f* *ff* *f*

Cl. *f* *f* *f*

Fag. *f* *f* *f*

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

T-lo

T-no

P-ti *colla bacch.* *pp*

Archi *cresc.* *cresc.* *cresc.* *cresc.* *f*

5245

5245

Picc. *a2* *ff*

Fl. *fff*

Ob. *sf* *sf* *ff*

Cl. *sf* *sf* *ff*

Fag.

Cor.

C-tti *f* *ff* 3

Tr-be

Tr-ni
e

Tuba *mf* *mf*

Timp.

Tr-lo *tr* *tr*

P-ti *mf* *cresc.* *sf*

Archi *tr* *tr* *sf* *sf* *sf* *sf*

5 2 4 5

Picc. *fff*

Fl. *fff* a2

Ob. *fff* a2

Cl. *fff* a2

Fag.

Cor.

C-tti *f*

Tr-be *ff*

Tr-ni *f*

e

Tuba *f*

Timp.

T-no

Tam-tam *mf*

Archi

Detailed description of the musical score: The score is for a full orchestra. Measures 126-128 are shown. Piccolo, Flute (a2), Oboe (a2), and Clarinet (a2) all play a rapid sixteenth-note scale in measure 126, marked *fff*. Bassoon is silent. Cor Anglais is silent. C-tti plays a half note in measure 126, marked *f*. Tr-be is silent in measure 126 but plays a sixteenth-note figure in measure 128, marked *ff*. Tr-ni, e, and Tuba play a half note in measure 126, marked *f*. Timp., T-no, and Tam-tam are silent in measure 126. Archi is silent. In measure 127, all parts are silent. In measure 128, Piccolo, Flute (a2), Oboe (a2), and Clarinet (a2) play a half note, marked *fff*. C-tti plays a half note, marked *f*. Tr-be plays a sixteenth-note figure, marked *ff*. Tr-ni, e, and Tuba play a half note, marked *f*. Timp., T-no, and Tam-tam are silent. Archi is silent.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

T-no

Archi

f

sf

mf

p

ff

5 2 4 5

This musical score page, numbered 127, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpet in B-flat (Tr-be), Trumpet in C (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.) and Snare Drum (T-no). The string section (Archi) is represented by five staves. The score is divided into four measures. In the first measure, the Oboe and Bassoon play a melody starting on G4, marked with a forte (f) dynamic. The Bassoon and Cor Anglais play a rhythmic accompaniment of eighth notes, marked mezzo-forte (mf). The Trumpet in B-flat plays a single note on G4 marked piano (p). In the second measure, the Oboe and Bassoon continue their melody, with the Bassoon marked sf (sforzando). The Cor Anglais continues its accompaniment, also marked sf. In the third measure, the Oboe and Bassoon play a descending melody, marked f. The Cor Anglais continues its accompaniment, marked mf. In the fourth measure, the Oboe and Bassoon play a final phrase, marked f. The Cor Anglais continues its accompaniment, marked mf. The string section enters in the third measure with a powerful, rhythmic pattern marked ff (fortissimo), featuring accents on each note. The snare drum plays a steady eighth-note pattern marked mf.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

T-no

Archi

This musical score page, numbered 128, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes C-tti (C-tti), Tr-be (Tr-be), Tr-ni e Tuba (Tr-ni e Tuba), and Timp. (Timp.). The percussion section includes T-no (T-no). The string section (Archi) is represented by five staves. The score is written in 2/4 time. The woodwinds and brass play melodic lines with various dynamics (sf, f, mf, ff) and articulations (accents, slurs). The strings play a rhythmic pattern of eighth notes, also marked with accents and dynamics (ff). The percussion section includes a snare drum (T-no) playing a rhythmic pattern of eighth notes, marked with accents and dynamics (ff). The woodwinds and brass play melodic lines with various dynamics (sf, f, mf, ff) and articulations (accents, slurs). The strings play a rhythmic pattern of eighth notes, also marked with accents and dynamics (ff). The percussion section includes a snare drum (T-no) playing a rhythmic pattern of eighth notes, marked with accents and dynamics (ff).

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), and Tuba (T-no). The score is divided into two systems. The first system includes staves for Picc., Fl., Ob., Cl., Fag., Cor., Tr-be, Tr-ni e Tuba, Timp., and T-no. The second system includes staves for the string section (Archi). The score features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *ff* (fortissimo). There are also markings for articulation, such as accents and slurs, and some specific performance instructions like "I" and "a2". The page number "5245" is visible at the bottom.

[illegible]

Picc. *fff staccato*
 Fl. *fff staccato*
 Ob. *fff staccato*
 Cl. *fff staccato*
 Fag. *fff staccato*
 Cor. *ff*
 C-tti *ff*
 Tr-be *ff*
 Tr-ni e Tuba *ff*
 Timp.
 Tr-lo *f*
 T-no *f*
 P-ti *f*
 Tam-tam *mf*
 Archi *fff*

The score is written for a full orchestra. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) play a staccato melody in the first system. The brass section (Cor, C-tti, Tr-be, Tr-ni e Tuba) enters in the second system with a powerful fanfare. The strings (Timp., Tr-lo, T-no, P-ti, Tam-tam) provide rhythmic support. The woodwinds and brass play a staccato melody in the third system, while the strings play a tremolo accompaniment.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 T-no
 P-ti
 Tam-tam
 Archi

Musical score for page 132, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, C-tti, Tr-be, Tr-ni e Tuba, Timp., Tr-lo, T-no, P-ti, and Tam-tam. The second system includes the Archi (string) section. The music is in 4/4 time and features various dynamics and articulations.

Dynamics and articulations include: *ff* (fortissimo), *f* (forte), *sf* (sforzando), *tr* (trill), *ord.* (ordinario), and *fff* (fortississimo).

Picc. *fff staccato*
 Fl. *fff staccato*
 Ob. *fff staccato*
 Cl. *fff staccato*
 Fag. *fff staccato*
 Cor. *ff*
 C-tti *ff*
 Tr-be *ff*
 Tr-ni e Tuba *ff*
 Timp. *ff*
 Tr-lo *f*
 T-no *f*
 P-ti *f*
 Tam-tam *mf*
 Archi *fff*

1)

1) В автографе партитуры: Picc. *sf*; изменено по аналогии с партиями всех духовых инструментов.

Piu vivo ¹⁾

20

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Ctti
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tam-tam

Piu vivo

Archi

¹⁾В автографе партитуры: „Скорее“

This musical score page, numbered 135, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), all marked with *fff* and *a2*. The brass section includes Cor (Cor.), C-tti (C-tti), Tr-be (Tr-be), Tr-ni (Tr-ni), and Tuba, with the latter two marked with *f*. The percussion section includes Timp. (Timp.) and Tam-tam, with the latter marked with *mf*. The string section (Archi) is at the bottom, with multiple staves marked with *[ff]* and *fff*. The score is written in a key with one flat and a 4/4 time signature. The woodwinds and strings play complex, fast-moving passages, while the brass and percussion provide rhythmic support.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni

Tuba

Timp.

Tam-tam

Archi

fff

a2

fff

a2

fff

a2

fff

f

f

mf

[ff]

[ff]

[ff]

[ff]

[ff]

[ff]

fff

fff

fff

fff

fff

fff

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 C-tti
 Tr-be
 Tr-ni e Tuba
 Timp.
 Archi

The score is written for a full orchestra. The woodwind section (Picc., Fl., Ob., Cl., Fag.) and strings (Archi) are active throughout. The brass section (Cor., Tr-be, Tr-ni e Tuba) has rests in the first two measures. Dynamics include *fff* (fortissimo) and *ff* (fortissimo). The woodwinds play rapid sixteenth-note passages. The strings play a rhythmic pattern of eighth notes. The brass section enters in the third measure with sustained notes.

¹⁾ В автографе партитуры: Vc. ; так же через три такта в аналогичном случае.

Score for page 137, featuring woodwinds, brass, and strings.

Woodwinds:

- Picc. (Piccolo): Treble clef, playing a continuous eighth-note melody.
- Fl. (Flute): Treble clef, marked *a2*, playing a continuous eighth-note melody.
- Ob. (Oboe): Treble clef, marked *a2*, playing a continuous eighth-note melody.
- Cl. (Clarinet): Treble clef, marked *a2*, playing a continuous eighth-note melody.
- Fag. (Bassoon): Bass clef, marked *a2*, playing a continuous eighth-note melody.

Brass:

- Cor. (Cor Anglais): Treble clef, playing sustained notes with crescendos and decrescendos.
- C-tti (Cymbal): Treble clef, playing sustained notes with crescendos and decrescendos.
- Tr-be (Trumpet): Treble clef, playing sustained notes with crescendos and decrescendos.
- Tr-ni (Trumpet): Bass clef, playing sustained notes with crescendos and decrescendos.
- Tuba: Bass clef, playing sustained notes with crescendos and decrescendos.

Strings:

- Archi (String Ensemble): Treble and Bass clefs, playing sustained notes with crescendos and decrescendos.

Other:

- Timp. (Timpani): Bass clef, playing sustained notes with crescendos and decrescendos.

Dynamic markings: *fff* (fortissimo) and *ff* (fortissimo) are used throughout the score.

Ancora piu vivo ¹⁾

Picc. *sf ffff*
 Fl. *sf ffff*
 Ob. *sf ffff*
 Cl. *sf ffff*
 Fag. ^{a2} *sf ffff*
 Cor. *sf*
 C-tti
 Tr-be *sf*
 Tr-ni *sf*
 e *sf*
 Tuba *sf*
 Timp.
 P-ti *f*

Ancora piu vivo

Archi *sf ff*

¹⁾ В автографе партитуры: „Еще скорее“.

This musical score page, numbered 139, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpets (C-tti), Trombones (Tr-be), Trumpets and Tubas (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is represented by five staves. The score is divided into two systems. The first system covers measures 1 through 4. In measures 1-2, the woodwinds play a melodic line with accents and dynamic markings of *sf* and *ffff*. The brass section is mostly silent, with some *sf* markings. The strings are also silent. In measures 3-4, the woodwinds continue their melodic line, while the brass and strings remain silent. The second system covers measures 5 through 8. In measures 5-6, the woodwinds play a melodic line with accents and dynamic markings of *sf* and *ffff*. The brass section is mostly silent, with some *sf* markings. The strings are also silent. In measures 7-8, the woodwinds play a melodic line with accents and dynamic markings of *sf* and *ffff*. The brass section is mostly silent, with some *sf* markings. The strings are also silent.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

C-tti

Tr-be

Tr-ni
e
Tuba

Timp.

P-ti

Archi

This musical score page, numbered 140, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.), all playing rapid sixteenth-note passages with a *fff* dynamic. The brass section includes Cor Anglais (Cor.), C-trumpet (C-tti), Trumpet B-flat (Tr-be), Trumpet Natural (Tr-ni), and Tuba, with the latter three playing sustained notes and crescendos from *mf* to *f*. The percussion section includes Timpani (Timp.), Triangle (Tr-lo), and Snare Drum (T-no), with the triangle playing trills and the snare drum playing eighth-note patterns. The string section (Archi) is at the bottom, playing sustained chords with a *ff* dynamic. The score is written in 4/4 time with a key signature of one sharp (F#).

Picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. *fff*

Fag. *fff*

Cor.

C-tti *mf* *f*

Tr-be *mf* *f*

Tr-ni *mf* *f*

Tuba *mf* *f*

Timp.

Tr-lo *tr* *mf* *f*

T-no *mf* *f*

Archi *ff*

14

Picc.

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor.

C-tti

Tr-be

Tr-ni e Tuba

Timp.

T-lo

T-ro

Cassa

Archi

mf *[pp]* *p* *pp*

cresc. *f* *pizz.*

[illegible]

2.

Violins I and II, Viola, and Cellos/Double Basses. The score is for measures 2 and 3. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are marked *p* (piano). The Violins I and II parts are in treble clef. The Viola part is in alto clef. The Cellos/Double Basses part is in bass clef. The music consists of eighth and sixteenth notes.

Archi

М. П. МУСОРГСКИЙ
НОЧЬ НА ЛЫСОЙ ГОРЕ

Редактор А. Мынов
Лит. редактор А. Землякова
Техн. редактор И. Лёвита с
Корректор А. Барискин

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